

"PARSIFAL" ON BROADWAY OVERSHADOWS BAYREUTH'S CONCEPTION OF THE MASTER'S GREAT WORK



Milka Ternina as "Kundry" Alois Burgstaller as "Parsifal."

TERNINA SUPERB IN BOTH VOICE AND ACTING

Occupants of Boxes Content Themselves with Afternoon Dress and Are Willing to Face the Stage and Listen Instead of Gossip.

IF BY this time news has reached New York air and Bayreuth "atmosphere" were not mixing very well. Then came a slight flurry, the entrance of the half-wild, witch-like Kundry, who came with a flask of balsam for the wound of Amfortas, then flung herself on the ground the picture of animal despair.

It was difficult to recognize in this browned, dishevelled creature of the woods the ordinarily calm, majestic Ternina, and she proved in an instant her fine, versatile powers as an actress. With head bowed upon her arm she lay there motionless, while a body of knights bore in upon a litter their king, Amfortas, whose fall she had caused by her seductive charms. Half good, half bad, she mourned for him because of the wound which the sorcerer Klingsor, under whose wicked power she was, had inflicted on Amfortas with the sacred spear he had wrested from him.

The hopeless attitude of Kundry told eloquently how useless was the balsam she had brought—how cure only could be wrought by "the guileless fool" whose coming had been prophesied.

Then occurred the one ridiculous incident of the performance. The wounded swan which was to herald the approach put in appearance.

The swan was supposed to flutter, to reel through the air. But it didn't. It dropped along on the plainly visible wire as if trying to swim, but making a bad job of the attempt. In consequence, the audience tittered, and it continued to smile when the disey old swan was brought in as dead as your Christmas turkey.

But the arrival of Parsifal brought silence and a disposition on the part of the unregenerate to recognize the hero of the play. Prompt hisses, however, nipped applause in the bud.

Alois Burgstaller, who was the Parsifal almost immediately began to betray himself a student of the strenuous school of acting. He felt very badly indeed about the swan and lustily broke his bow across his knee as an earnest that the swan scene had closed, so far as he was concerned.

He was a wondrously sturdy Parsifal, with no hint whatsoever of the saintly, naive character which necessarily symbolizes.

When Kundry told him that his mother had died of a broken heart because he had wandered away and left her grieving, he sprang at the creature's throat like some wild thing. Yet this same Burgstaller played Parsifal in Bayreuth and doubtless in the same fierce fashion.

The panoramic view of scenery when Gurnemann led Parsifal to the Temple of the Grail was something of a novelty, though a trifle too theatrical to be convincing. There were distressing hitches in the movement now and then, and when one section of the temple was shoved about six feet too far and had to be yanked back into place spectators couldn't help indulging in a little "parsifalage" at the expense of the too strong stage hands.

An Impressive Scene. The high, vaulted dome, however, with the procession of knights bearing the wounded Amfortas, who finally unveils the Grail and raises the holy cross, which glows red as a bright shaft of light descends from above, presented a picture of profound meaning gazed on by the audience with almost breathless silence.

The music here approached the sublime in its devotional beauty, a weird accompaniment being the chanting of the prophecy of Amfortas's redemption by voices which seemed to come from far above.

All this time Parsifal stands a dumb spectator, and because he fails to understand the ceremony he is thrust rudely from the temple by the angered Burgstaller is supreme.

Here ended the first lesson, and an audience which had taken nearly two hours of gloomy Wagner diet on an empty stomach crowded out, for most part on Broadway, to get something less ethereal.

The magic gardens of Klingsor of



Milka Ternina as "Kundry" Robert Blass as "Gurnemann" Alois Burgstaller as "Parsifal."



Alfred Hertz Leading the Orchestra.

tered something lighter on their return at 8.45 and the Flower Maidens' amorous endeavors to convert—or pervert—the visiting Parsifal to their charms, formed, with the Arcadia of flowers, an inviting spectacle. Dainty and of luring sweetness was the music, though sung in somewhat too ardent a key by the contesting charmers.

They scattered at a word from Kundry, now in the guise of an enchantress and reclining upon a bed of roses.

Ternina at Her Best. Here both the acting and vocal art of Mme. Ternina were exquisite. With that seeming lack of effort so characteristic of her she cast a spell not only over Parsifal but over all who saw and heard her.

And oh, that kiss! It must have lasted at least two minutes by the clock—although the audience was too busy watching to look at his watch—and so had a New York audience felt the suspense which grew from that clinging embrace.

Then, abruptly, Parsifal flung the encircling arms from about his neck and leaping up tore at himself as if suffering a combination of lung trouble and colic.

The kiss has taught Parsifal "exactly what to do," and that is to go away from there.

Kundry, half repentant, but still burning with the curse that Klingsor has put upon her, calls out to the sorcerer, Klingsor, armed with the holy spear, appears on the castle wall and hurls the weapon at Parsifal. But it halts in the air above his head. Grasping it he makes with it the sign of the cross, which drives the walls full with a crash, and the garden widens and Kundry sinks swooning in the dreary waste, while dead, blackened leaves fall in seared showers upon her.

A Tragic Ending. A tragic ending this, with the music beating tumultuously accord to an act which opened with Kundry rising like a wild, traitress out of a mass of blue vapors.

And it was this final spectacle of disaster which moved the audience in defiance of the blaspheming of Wagner's net, to applaud long and loud until the excellent Otto Goritz (who was Klingsor) and Mr. Hertz, who bowed and smiled some more, as if conducting a "Parsifal" performance was quite a different thing.

The fever of homage had seized the house, for now followed cries of "Conductor! Conductor!" and when finally the director of the opera-house marched to the very center of the stage, there was a roar of applause.

The success of the production was proven before and standing as the dominant figure in that success was the peerless Ternina, who, in the next and final act, was to add fresh laurels to her name.

But from a sublime picture of Parsifal's humility as she bathes the feet of Parsifal and dries them with her hair, she was to pass to a scene of horror.

In this was strikingly symbolized the Saviour and Mary Magdalene, and the introduction of the Holy Communion was even more strongly symbolical of the Lord's Supper. Yet the spirit of the scene was so reverential as to make it uplifting and remove it entirely from critical caviar.

In the closing scene, where Amfortas is cured by Parsifal touching his wound with the holy spear, Anton Van Roy completed a fine impersonation, and of such sympathetic influence that his kneeling, praying knights, the music, the first, was all but felt by the onlookers.

Inspiring and grand was the final tableau, with the Grail glowing in the center, Parsifal, Kundry kneeling on him, while speechless love she droops in death. The kneeling, praying knights, the music, the first, was all but felt by the onlookers.

white dove of peace hovering over Parsifal's head.

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knights, the Knights of the Grail. Their duty it was to help persons in distress.

But it was also demanded of them that they lead ascetic lives.

Klingsor, a magician, had demanded that they lead ascetic lives.

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Otto Goritz as "Klingsor"

REVERENTIAL SCENES HOLD VAST AUDIENCE

In Most Instances the Tendency to Mar the Spirit of the Great Work Is Suppressed By Vigorous Hisses from Wagnerian Devotees.

bearable agony. So the Grail is now uncovered, but seldom, and the aged Titurel, kept alive only by an occasional sight of the Grail, is nearing death.

Parsifal, the "Guileless Fool." The healing of Amfortas's wound, the recovery of the spear and thus the redemption of the Grail, is nearing death.

Gurnemann takes the lad with him to witness the unveiling of the Grail to Amfortas. The boy, who is none other than Parsifal, hears Amfortas's agonized cries, sees the Grail in all its radiance, but can comprehend nothing of it.

He is pushed out of the temple, and strays directly to the castle of Klingsor, the wicked one.

The latter summons Kundry to lure the boy into temptation. Kundry, when in the power of Klingsor, is beautiful, wickedness personified. She tells him about his mother and of her death. Then she circles her arms about him and gives him the Grail.

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OLD SANTA VISITS 'STAGE "CHILDREN"

Generally Remembers Both the Big and Little Folks Who Do Their Best to Amuse the Public.

So, merry Lella McIntyre in her childish treble as all the children of the "Mother Goose" company, big ones and little ones, gathered around the big tree that Klaw & Erlanger had prepared for them on the stage after the performance at the New Amsterdam Theatre last night.

Miss McIntyre was still in the little girl frock she wears in the pantomime, and about her were gathered the comedians, leading ladies, prima donnas, ballerinas, chorists, girls and boys who play the goodlings in Gossie and some had quickly changed to street clothes before the festivities began.

The management had arranged for a mammoth Christmas tree, which was lit up and decorated with spangles, glittering golden threads, silver balls, colored incandescent lights, glass balls and all the other time-honored paraphernalia of a Christmas tree. There were presents for everybody, from little Helen Mooney, the smallest girl in the company, to the Fairy Queen.

Audience Saw the Tree. The tree was erected on the elevator stage, and the whole audience had a glimpse of it. When the last spectator had left the theatre the curtain was sent up again and Joseph Cawthorne emerged from his dressing-room in Santa Claus garb. Behind him came two of the Gossie and some drawing

a cart which was filled to the brim with presents.

Besides the presents given by the management, there were thirty-six dollars for the thirty-six little girls in the company that had been sent to "Mother Goose" with the compliments of some unknown lady of kindly heart.

The Huckleberry Indians sent twenty Indian dolls for the twenty girls who assist Harry Bulger in the "Laughing Water" number, and there was a box of candy for every girl in the company, big or little, from some unknown friend.

Of course, as it always happens, the likeliest girl got the biggest present, and in addition to a kiss from almost every member of the company, actor folk being totally blind to the fact that there are microbes in kisses—little Helen Mooney carried home a doll that just lacked an inch of being as tall as she is herself.

Lella McIntyre, who is really big enough to be married (and who expects to be soon, they say), received a doll also from a little girl who attended last Saturday's matinee and who thinks Mother Goose's daughter is really only twelve years old.

When the last present had been distributed the orchestra played and the whole company sang songs—some with a Christmas flavor and then there was a chorus of "Merry Christmas," and the little ones went home with their mothers and fathers, who were waiting outside, and the big ones—well, they went home, too. The janitor was the only man who wasn't ready. He will have to clean the stage up to-day.

The New Amsterdam Theatre was celebrated last night, either. Down at the Casino Palace Edwards created a panic by the lavishness with which she distributed presents.

One of the time-honored customs at the Casino for the star of the company to give each of the stage hands a new five-dollar gold piece. Miss Edwards doubled the amount and gave each attaché of the house a ten-dollar gold piece. There were presents for the principals, presents for the show girls and presents for the girls in the "Merry Men." Even the press agent was remembered.

Arthur Dunn, the diminutive comedian with "Runaway" as the Grand Opera House, had the Christmas present fever bad. He remembered every member of the company, from Fay Templeton down to the humblest chorus girl.

At Wallack's Maelyn Arbuckle and Willie Hays, who are the most popular of the boys and girls who play school children in "The County Chairman," and Maxine Elliott had expensive presents for the four little ones who help her to have "Her Own Way" at the Savoy.

TO AID CHILDREN OF DEAD FIRE HERO

Congressman Sullivan Arranges Benefit at Dewey Theatre for the Family of Battalion Chief Coleman.

Congressman Timothy D. Sullivan has made arrangement for a benefit performance to be given at the Dewey Theatre a week from next Sunday night for the family of Battalion Chief Coleman, of the Fire Department, who was killed in the Mott street fire.

Coleman enjoyed such splendid health and was by nature so generous that he made no provision for the future and his death left the motherless little ones practically penniless. The insurance money that will be paid to them is small in amount.

The Congressman has taken personal charge of the benefit, and it is safe to say that it will be a record breaker in point of receipts. The best performers in vaudeville will appear, and boxes will be auctioned off to men prominent in the political and amusement world.

It is the hope of Congressman Sullivan that a fund will be realized sufficient to provide for the education of the Coleman children.

FAMOUS PICTURE BURNED. LEESBURG, Va., Dec. 25.—Grafton Hall, the superb residence of Richard Hunter Dulany, near Upperville, Va., was totally destroyed by fire, causing a loss of about \$80,000.

An explosion of an old tank started ones practically Mr. and Mrs. Dulany and their eldest daughter, Miss Rebecca Dulany, managed to escape with only minor injuries. One of the most serious losses is that of Meisner's picture of Charlotte Corday, which was burned.

The famous painting was bought in Paris several years ago by the late Henry Grafton-Dulany.

CAKE WALK AT GARDEN TO-NIGHT

"Pleasant" Hill who a few years ago aspired to the title of feather-weight champion of the world, gave an exhibition of his athletic prowess yesterday that came near causing a riot among the cake-walkers who entered in the championship cake walk which takes place in Madison Square Garden to-night.

The Plekianiny got into a dispute with a walker from Baltimore over the selection of Champion Jim Jeffries as one of the judges, and angry words turned into blows. After an exchange of a few wallops the Orloie high-stepper was sent to the floor.

Director Luke Pulley finally quelled the disturbance, but though the walkers went through the rehearsals without further trouble, much ill feeling was caused by the fight.

As the rehearsal yesterday was a dress affair a few soiled dress coats resulted, but the walkers will be spruced up again to-night and go into the walk with as much enthusiasm as if the mix-up yesterday had been a love affair.

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